

*A Selective Annotated
Bibliography of the
Major English Writers,
1798-1832*



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A SELECTIVE ANNOTATED BIBLIOGRAPHY
OF THE
MAJOR ENGLISH WRITERS, 1798-1832

This bibliography was prepared by Major Hazen C. Carpenter, Associate professor of English, with the assistance of the Library staff.

The works listed will be of primary value to undergraduates. No attempt is made to include advanced studies of particular interest to specialists in this field.

The Academy Library plans to publish annotated bibliographies of American literature, comparative literature, and other periods of English literature,

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Call numbers indicate that the books are now available in the Academy Library. Books listed without call numbers have been ordered for the Library and should be available within a short period of time.

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GENERAL WORKS DEALING WITH
ENGLISH LITERATURE, 1798-1832

A. SOCIAL, HISTORICAL, AND INTELLECTUAL BACKGROUNDS

Randall, J. H., Jr, The making of the modern mind.

Rev. ed. Chap XVI, Boston, Houghton Mifflin,
1940. (CB 57 R188 1940)

Brief discussion on the concept of romanticism.

Social England. H. D. Traill and J. S. Mann, eds.

Vol. VI, New York, Putnam, 1905.

Somervell, D. C. English thought in the nineteenth century. New York, Longmans, Green, 1929.

(DA 533 S69)

Treats intellectual background.

Trevelyan, George Macaulay. English social history.

Chaps. 11-16, London, Longmans, Green, 1942.

(DA 32 T81e)

Brilliant and outstandingly important presentation of the social background,

B. ANTHOLOGIES

Anthology of romanticism, Ernest Bernbaum, ed.
3rd ed. New York, Ronald Press, 1948,
(PR 1105 B52)

Popular anthology, edited by a leading authority; of maximum usefulness only when used in conjunction with the editor's Guide through the romantic movement (see page 4). Has brief general introduction and introductions to the sections on the pre-romantic and romantic movements as well as short introductions to the individual writers in each, bibliographies (not annotated), and extensive notes.

English poetry and prose of the romantic movement.
George Benjamin Woods, ed. 3rd ed. Chicago,
Scott, Foresman, 1950. (PR 1143 W89)

Has a sketchy introductory section by Karl Holzknecht, "Romanticism in illustration" (only one of the illustrations postdates 1800); no introduction to the individual writers. Writers represent both pre-romanticism and the flourishing of romance, and an appendix provides selections from Pope, Johnson, and Burke as "a basis for comparison." "Critical notes" section is valuable in that it includes interpretive quotations from eminent critics concerning both the writers and their works, and the extensive footnotes are useful. Includes a table showing historical backgrounds for the principal English, German, and French writers of the period and an unannotated bibliography.

English romantic poetry and prose. Russell Noyes,
ed. New York, Oxford University Press,
1956.

Selections cover the romantic writers from James Thomson on, emphasizing poetry and

letters but also including passages from diaries, journals, biography, political tracts, and literary criticism. General introduction treats extensively the major aspects of the movement, and the long introductions to the individual writers are genuinely informative. The bibliographies are annotated.

English romantic poets. James Stephens, et al, eds. New York, American Book Company, 1952. (PR 1221 S83)

Stephens' general introduction is very good, and authoritative introductions to each poet illuminate his life and work. Bibliographies are fully annotated, and the notes are useful.

C. LITERARY HISTORY AND CRITICISM

Babbitt, Irving. Rousseau and romanticism.

Boston, Houghton Mifflin, 1919. (PN 603 B11)

Somewhat stiff in style, but a vigorous humanistic attack on romanticism. Babbitt regarded Rousseau as the founder of the movement and believed that his naturalism and primitivism found expression in the romantics in a "glorification of an uncritical, aesthetic, centrifugal imagination -- egotistic, unbridled, optimistic, and generally lacking in reason and good sense" (Bernbaum).

Beach, Joseph Warren. The concept of nature in nineteenth-century English poetry. New York,

Pageant Book Company, 1956. (PR 585 .N3 B36)

Very full treatment of the topic; a rather unfavorable interpretation of the romantic attitude toward nature of Wordsworth, Coleridge, and Shelley.

_____. A romantic view of poetry. New York, Oxford University Press, 1944.

Defense of romanticism against the attacks of humanists such as Irving Babbitt and Paul Elmer More. Individual poems are appreciatively discussed.

Bernbaum, Ernest. Guide through the romantic movement. 2nd ed. New York, Ronald Press, 1949. (PR 447 B52)

Authoritative textbook, designed for use with any group of selections in this period. In addition to well-written chapters on each of sixteen major romantic writers from Blake to Carlyle, the book includes chapters on the pre-romantic movement, romantic concepts of the nature, function, and powers of the

imagination, and the history of the study of romanticism. Lists twenty-eight disparate definitions of the term romanticism. There are a chronological table of the chief romantic works and carefully organized annotated bibliographies both on the movement as a whole and on the individual writers.

Bowra, C. M. The romantic imagination. London, Oxford University Press, 1949, (PR 590 B78)

A stimulating and well-written book which holds *that* what chiefly differentiates the romantic from the neo-classical poets is "the importance which they attached to the imagination and ... the special view which they held of it"; far from thinking that the imagination deals with the nonexistent, they insisted "that it reveals an important kind of truth? In "fashioning new worlds of the mind" they rejected Lockean and Newtonian explanations of the visible world and passionately obeyed "an inner call to explore more fully the world of the spirit."* They were engaged in "a prodigious attempt to discover the world of spirit through the unaided efforts of the solitary soul"; their work appeals, then, "not to the logical mind but to the complete self, to the whole range of intellectual faculties, senses, and emotions." The book includes chapters on the five major romantic poets and a concluding chapter on "The romantic achievement" which emphasizes the risks run by proponents of such a view, partly explains the modern revolt against romanticism, deals with the limitations of this achievement, but adds that we cannot but respect the poet who "believes that in exercising his imagination he creates life and adds to the sum of living experience."

Bush, Douglas. Mythology and the romantic tradition in English poetry. New York, Pageant Book Company, 1937.

Excellent historical criticism, showing how the classical myths were recreated and given modern significance by some of the major romantic poets.

Cazamian, Louis. The romantic period, Part II, Book V in Emile Legouis and Louis Cazamian, A history of English literature, Rev. ed. New York, Macmillan, 1957, (PR 93 L51 1957)
Excellent introduction to the subject, The movement is interpreted as a renaissance of emotion marked by imaginative intensity.

Chew, Samuel C. The nineteenth century and after, Book IV in A literary history of England. New York, Appleton-Century-Crofts, 1948.
(PR.83 B34)

Authoritative and well-balanced; literary history combined with informed critical estimates,

Elwin, Malcolm. The first romantics. New York, Longmans, Green, 1948. (PR 447 E5)

Deals interestingly with the interrelationships of Wordsworth, Coleridge, and Southey.

Fausset, Hugh I'Anson. The proving of psyche. New York, Harcourt, Brace, 1929.

Appreciative presentation of romanticism, asserting its kinship with the principles of liberal Christianity.

Herford, C. H. The age of Wordsworth. Rev. ed. New York, Macmillan, 1930.

Long regarded as an excellent introduction to the literature of this period.

Hough, Graham. The romantic poets. New York, Hutchinson's University Library, 1953.
(PR 590 H83)

Brief critical survey of the work of the major romantic poets, urbane and objective, dealing candidly with their weaknesses and appreciatively with their strength. Presupposes some knowledge of the poets covered.

James, D. G. Scepticism and poetry; an essay on the poetic imagination. London, Allen, 1937.
Defense of the poetic principles and practice of Wordsworth, Coleridge, and Keats; a refutation in particular of I. A. Richards' interpretation of Coleridge,

Knight, G. Wilson. The burning oracle; studies in the poetry of action, London, Oxford University Press, 1939,
Plainly devoted to Byron, in whom Knight finds Arnoldian high seriousness; but in addition "a fervent eulogy of those emotional and imaginative audacities" of all the major romantics "that abash rationalistic and prosaic critics" (Bernbaum).

_____. The starlit dome; studies in the poetry of vision. London, Oxford University Press, 1941.

"The most eloquent appreciation of the prophetic insights into the meaning of life given us by Wordsworth, Coleridge, Keats, and Shelley" (Bernbaum).

Leavis, F. R. Revaluation; tradition & development in English poetry. London, Chatto & Windus, 1936. (PR 503 L43)

An important book, wherein the author finds the romanticists great in proportion to their uniting aesthetic and moral sensitivity with critical intelligence. The author's

position on Shelley is challengeable, and he largely neglects Coleridge; he admires Wordsworth and Keats.

Lucas, Frank Laurence, The decline and fall of the romantic ideal. 2nd ed. New York, Macmillan, 1948, (PN 603 L93)

A delightfully sprightly frontal attack on romanticism; it is "intoxicated dreaming," akin to neurosis, "a revolt of the Unconscious" featuring "Sensationalism, Satanism, Sadism"; it ran its increasingly decadent course through the nineteenth century and became defunct in the 90's.

Murry, John Middleton. Heroes of thought. New York, Messner, 1938.

Wordsworth and Shelley and to a lesser extent Keats are "heroes" (in the Carlylean sense), devoted to religious values though not necessarily to a specific church. The book further emphasizes the democratic character of romanticism.

Pater, Walter. Appreciations. New York, Macmillan, 1889.

Includes impressionistic criticisms of Wordsworth, Coleridge, and Lamb and a "Postscript" constituting a valuable attempt to define classicism and romanticism: classicism is "order in beauty"; romanticism is "the addition of strangeness to beauty," and "it is the addition of curiosity to this desire of beauty, that constitutes the romantic temper." Pater believed that perfect literary art -- Sophocles, Dante, and the finest work of Goethe -- is marked by a union of both classicism and romanticism.

Saintsbury, George. A history of nineteenth-century literature, Chaps. II-IV. New York, Macmillan, 1896.

Conservative but judiciously appreciative evaluations, Saintsbury's criticism is almost consistently marked by solid common sense.

Symons, Arthur. The romantic movement in English poetry. New York, Dutton, 1909.

For fifty years a standard guide.

Watts-Dunton, Theodore. The renaissance of wonder in poetry, in Chambers's cyclopaedia of English literature. Vol III. Philadelphia, Lippincott, 1903. (Ref PR 83 C44)

One of the best-known definitions of romanticism: its essence is a "renaissance of feeling" characterized by "the addition of strangeness to beauty."

WILLIAM WORDSWORTH (1770-1850)

A. TEXT

Wordsworth, William. The complete poetical works of William Wordsworth. Andrew J. George, ed. Boston, Houghton Mifflin, 1932. (PR 5850 F32)
Student's Cambridge ed. Has a biographical sketch, notes, and bibliography; contains Wordsworth's prefaces and other Prose and a map of the Lake Country,

_____. Poems. Selected and edited by George McLean Harper. New York, Scribner's, 1904.

One-volume selection by the poet's biographer has a good critical introduction.

_____. Poetical works. Ernest de Sélincourt and Helen Darbishire, eds. 5 vols. Oxford, Clarendon Press, 1940-1949. (PR 5850 D45)
Standard ed. The extensive notes are especially valuable.

_____. Poetical works of Wordsworth. Introd. and notes. Thomas Hutchinson, ed. New ed., rev. by Ernest de Sélincourt. London, New York, Oxford University Press, 1950. (PR 5850 F50)
One-volume edition.

_____. The prelude. Ernest de Selincourt, ed. New York, Oxford University Press, 1926. (PR 5864 S46)

Superbly edited, with **an** admirable introduction and textual and critical notes, Collates the 1850 **and** 1805-06 texts, "Absolutely indispensable to anyone who would have any **adequate conception** of Wordsworth's development as a poet" (Beatty),

_____. Representative poems, Arthur Beatty, ed. New York, Odyssey Press, 1937, (PR 5852 B36)

The thirty-nine-page introduction gives essential biographical **information** and traces the **development** of Wordsworth's mind. Has bibliography and **extensive** notes,

_____. Selected poetry. Mark Van Doren, ed. New York, Modern Library, 1950. (PR 5852 V24)

Adequate **selection** with a brief introduction and bibliography, A readily available volume for the general reader,

B. BIOGRAPHICAL AND CRITICAL

Arnold, Matthew. Wordsworth, in Essays in criticism, second series. New York, Macmillan, 1888. (PR 4022 E72)

Classic evaluation by a conservative critic, Says that four-fifths of Wordsworth's poetry has little merit; the remaining fifth is a "great and ample body of powerful work" which ranks him above all moderns except Dante, Shakespeare, Moliere, Milton, and Goethe. Finds the shorter poems best, His excellence lies in his "powerful ... ideas 'on man, on nature and on human life' "; on "the question how to live"; he has "extraordinary power" in dealing with "the joy offered to us in the simple primary affections and duties."

Bateson, Frederick Wilse. Wordsworth: a reinterpretation, 2nd ed. New York, Longmans, Green, 1956. (PR 5881 B32)

A coolly objective "introductory report on Wordsworth" in the light of recently available information, Lively style. Overall critical estimate is somewhat unfavorable,

Bradley, Andrew Cecil. Wordsworth, in Oxford lectures on poetry. London, Macmillan, 1909. (PN 1031 B81)

A thoughtful appraisal, one of the best brief introductions to Wordsworth, written with its author's usual urbanity. Emphasizes *the poet's* originality and versatility and warns against concentrating on any single phase of his genius.

Darbishire, Helen. The poet Wordsworth. Oxford, Clarendon Press, 1950. (PR 5888 D21)

A readable volume by a former student of de Selincourt and co-editor of the standard edition of Wordsworth's poems, made up of lectures delivered at Cambridge University in 1949: The making of the poet, Lyrical ballads and poems of 1807, The prelude, and Poetic achievement.

Garrod, H. W. Wordsworth; lectures and essays. Rev. and enl. ed. New York, Oxford University Press, 1927. (PR 5881 G24)

An admirable general introduction to the poet, made up of lectures delivered at Oxford University.

Harper, George McLean. William Wordsworth: his life, works, and influence. 3rd ed. New York, Scribner's, 1929. (PR 5881 H29)

The best available full-length biography. Perhaps overemphasizes the formative influence of Wordsworth's political opinions,

Herford, C. H. Wordsworth. New York, Dutton, 1930. (PR 5881 H54)

The author of The age of Wordsworth reviews the poet's life and discusses the most enduring aspects of his poetry, emphasizing the humanistic aspects. A judicious, brief survey.

Moorman, Mary (Trevelyan). William Wordsworth, a biography. Oxford, Clarendon Press, 1957-. (PR 5881 M82)

The first volume of this new biography, in itself as long as Harper's entire study, covers the years 1770-1803. When finished, this will be the most detailed biography,

Myers, Frederic W. H. Wordsworth. New York,
Harper, 1894. (PR 105 E58 v. 10)
Portrait ed. Brief biography in the English
Men of Letters series

SAMUEL TAYLOR COLERIDGE (1772-1834)

A. TEXT

Coleridge, Samuel Taylor, The best of Coleridge.
E. L. Griggs, ed, New York, Odyssey Press,
1932.

Provides an excellent orientation,

_____. Coleridge: poetry and prose. H. W.
Garrod, ed. New York, Oxford University Press,
1925,

Compact volume of selections, including com-
ments by Hazlitt, De Quincey, Carlyle, and
others. Has a good introduction.

_____. The complete poetical works of Samuel
Taylor Coleridge. Ernest Hartley Coleridge, ed.
2 vols. Oxford, Clarendon Press, 1912.
(PR 4471 C69)

Although not "complete," this edition by the
poet's grandson is textually sound.

_____. Poetical works. James Dykes Campbell,
ed. London, Macmillan, 1909.

Still the best single-volume edition of the
poems, the Globe edition, Has a solid bio-
graphical introduction and excellent notes,
by a scholar who devoted some ten years to
the study of Coleridge.

_____. The portable Coleridge. I. A.
Richards, ed. New York, Viking Press, 1950.
(PR 4472 R51)

The editor's introduction, by an acute critic,
is marked by directness and crystal clarity.
Richards is more interested in the various
facets of Coleridge's mind than in external
biographical facts, He warns against condem-
nation of the poet's work because of his weak-
ness of will. The selections are judicious,
and a brief bibliography is included.

_____. Selected poetry and prose- Donald A. Stauffer, ed. New York, Modern **Library**, 1951, (PR 4472 S79)

This **readily available** and inexpensive volume has a brief **introduction** following **conventional** patterns and minimizing Coleridge's mysticism. Slender **bibliography**.

_____. Works. Thomas Ashe, ed. 8 vols. New York, Macmillan, 1895.

Shares with the 7-vol. edition edited by William G. T. Shedd the claim to being the **standard** edition.

B. BIOGRAPHICAL AND CRITICAL

Chambers, Sir Edmund K. Samuel Taylor Coleridge, a biographical study. New York, Oxford University Press, 1938. (PR 4483 C69C)

The most nearly complete biography now available, factually sound, but a controversial book, Has been variously called "a model of biographical narrative" and "Coleridge, with the Coleridge that matters left out." I. A. Richards calls Chambers "the moralizing biographer" and asserts that the deeper he looked into Coleridge "the more he became inclined to evade understanding him."

Hanson, Lawrence. Life of Samuel Taylor Coleridge. the early years. London, Allen & Unwin, 1938.

Valuable detailed account of the poet's life to June, 1800.

Lowes, John Livingston. The road to Xanadu; a study in the ways of the imagination, Enl. ed. Boston, Houghton Mifflin, 1930. (PR 4484 L91)

Learned study of the sources and composition of "The ancient mariner" and "Kubla Khan"; but the author goes far beyond this and brilliantly analyzes the psychology of imaginative poetic creation, A most stimulating book,

Richards, I. A. Coleridge on imagination. 2nd ed. New York, Norton, 1950. (PR 4487 R51)

Percipient and comprehensive analysis of the poet's theory of creative imagination.

Traill, Henry Duff. Coleridge. New York, Harper, 1884. (PR 105 E58 v. 10)

A good brief biography, in the English Men of Letters Series.

JANE AUSTEN (1775-1817)

A. TEXT

Austen, Jane. The complete novels of Jane Austen.

New York, Modern Library, 1933. (PZ 3 A933)

A readily available reading edition, in the
Modern Library Giant series,

_____. The novels of Jane Austen. R. W.

Chapman, ed. 3rd ed. 5 vols, Oxford,

Clarendon Press, 1933. (PZ 3 A933)

This set, including the two volumes of her
letters, is the only complete edition and
provides the most accurate text of the
novels,

B. BIOGRAPHICAL AND CRITICAL

Austen-Leigh, J. E. Memoir. R. W. Chapman, ed.
New York, Oxford University Press, 1926.

Later biographies are largely indebted to
this memoir.

Austen-Leigh, William and R. A. Jane Austen: her
life and letters, a family record, London,
Smith, Elder, 1913.

The "official" biography, furnishing important
source materials.

Baker, Ernest A. The history of the English novel.
Vol. VI. Chaps. 3-5. London, H. F. and G.
Witherby, 1929. (PR 821 B16 v. 6)

Authoritative and well written.

Jenkins, Elizabeth. Jane Austen. New York,
Pellegrini & Cudahy, 1948. (PR 4036 J52)
First published in England in 1938, this
stylistically excellent biography is a
fine introduction to the subject. The author
provides a charming and convincing portrait
of the novelist against the background of the
times in which she wrote. This book judi-
ciously combines the known biographical
facts with well-balanced critical evaluations
of the novels.

Lascelles, Mary. Jane Austen and her art. New
York, Oxford University Press, 1939.

A full-scale critical study.

Mudrick, Marvin. Jane Austen: irony as defense
and discovery. Princeton, N. J., Princeton
University Press, 1952. (PR 4037 M94)

This scholarly study displays **keen** insight
into the novelist's art.

Villard, Leonie and Johnson, R. Jane Austen, a French appreciation. Trans. by Veronica Lucas. New York, Dutton, 1924. (PR 4036 V71)

Appreciative insight into the charm and wit of the novelist's style,

Woolf, Virginia, Jane Austen, in The common reader, pp. 191-206. New York, Harcourt, Brace, 1948. (PN 511 W91)

One of the ablest short introductions to Jane Austen,

SIR WALTER SCOTT (1771-1832)

NOTE: The Academy Library has the best of Scott's novels in separate volumes. "The Border Edition," Andrew tang, ed., in 25 volumes (Mew York, Macmillan, 1902-04), is one of the better complete sets. The introductions by the editor, an extremely able critic of Scott, are informative and stimulating.

A, TEXT

Scott, Sir Walter. The heart of Scott's poetry.
John Haynes Holmes, ed. New York, Oxford
University Press, 1932.

An excellent selection,

_____. The poetical works of Sir Walter
Scott. J. Logie Robertson, ed. London, Oxford
University Press, 1904. (PR 5305 R65)

This frequently reprinted volume contains
Scott's zestful introductions and his notes,

B. BIOGRAPHICAL AND CRITICAL

Baker, Ernest A. The history of the English novel.
Vol. VI. Chaps. 6-9. London, H. F. and G.
Witherby, 1929. (PR 821 B16 v. 6)

An authoritative survey, presenting the
most important biographical facts but em-
phasizing impartial, admirably balanced
criticism,

Buchan, John (Lord Tweedsmuir). Sir Walter Scott.
Toronto, Longmans, Green, 1935. (PR 5332 B91)
Both biographical and critical; one of the
best recent estimates of Scott's writing.

Grierson, Sir Herbert, Sir Walter Scott, Bart.
New York, Columbia University Press, 1938.
(PR 5332 G84)

Supplements and corrects Lockhart (see page 23).
Based on the author's 1932-37 edition of
Scott's Letters, this solidly documented
biography, though eschewing any intention of
rivalling Lockhart's Memoirs, shows that
Lockhart sometimes manipulated facts and even
modified the texts of some source materials
to fit his interpretations. Also, Grierson
had access to materials apparently unknown
or unavailable to Lockhart, ~~Where~~ critical
evaluations are included, they are unsparing
of Scott's limitations, but just. Scott's
dynamic personality emerges vividly. Though
the style is somewhat involved, this is a
scholarly biography of considerable stature.

Henderson, T. F. Sir Walter Scott, in Cambridge history of English literature. Vol. XIII.
New York, Macmillan, 1916. (Ref PR 83 C17)

Though the author could be guilty of saying that "Burns was almost devoid of romance," this brief survey of Scott's life and work is generally sound,

Hutton, Richard H. Sir Walter Scott, New York, Harper, 1894, (PR 105 E58 v. 7)

Portrait ed. Brief biography in the English Men of Letters series, Hutton states candidly that "the greater part of this little book has been taken in one form or another" from Lockhart's Memoirs,

Lang, Andrew. Sir Walter Scott, New York, Scribner's, 1906,

Short biography in the Literary Lives series by one of the best critics of Scott. Based on Lockhart but frequently more interesting.

Lockhart, John Gibson, Memoirs of the life of Sir Walter Scott, Baronet. New York, Thomas Crowell, n. d. (PR 5332 L81)

A two-volume abridgment of the seven-volume "official" biography by Scott's son-in-law, One of the great biographies in English; but Grierson's discovery that Lockhart arbitrarily edited and sometimes even "mangled" some of Scott's fetters has reduced its reputation for reliability. The original, published in 1837-38, has passed through many editions, perhaps the best of which is the 1901 edition published by Houghton Mifflin.

Pearson, Hesketh. Sir Walter Scott, his life and personality. New York, Harper, 1954.
(PR 5332 P36)

A competent recent popular biography. The style is simple and lively.

Pope-Hennessy, Una. The laird of Abbotsford.
New York, Putnam, 1932.

A picturesque biography, a better book than the author's 1950 Sir Walter Scott.

Saintsbury, George. Sir Walter Scott. New York, Scribner's, 1897.

An interesting and useful introduction to Scott by one of his most brilliant critics.

CHARLES LAMB (1775-1834)

A. TEXT

Lamb, Charles. The complete works and letters.
New York, Modern Library, 1935. (PR 4860 .A2 F36)
Though not complete, this Modern Library Giant
is readily available; a good reading edition,
with an eight-page introduction by Saxe
Commins.

_____. The essays of Elia. Malcolm Elwin,
ed. London, Macdonald, 1952. (PR 4861 E52)
Usefully annotated edition, including The
last essays of Elia. The editor's unorthodox
and challenging introduction expresses his
impatience with the "two-volume tombstones"
under which the Victorian biographers "de-
voutly interred the most durable reputations";
echoes Augustine Birrell's Obiter dicta pro-
test against the label "gentle" (which
originated with several of Lamb's contempo-
raries, including Coleridge); charges Walter
Pater with "critical inanity" in stating that
Lamb in Elia gives the reader himself; on the
contrary, "Elia is one of the most successful
masquerades in autobiographical fiction,"
written by a man who "retreated" from life,
"escaped" from "disconcerting reflection,"
whose love of "facetious mystification" was
merely a mask; Lamb indeed had "delicate
skill in skimming the surface of a subject
without stirring mud from the depths by the
barest ripple of valid emotion"; he is "the
prince of escapists" whose "reputation as one
of the greatest English essayists was a mid-
Victorian cult."

_____, The letters of Charles Lamb, to which are added those of his sister, Mary Lamb. E. V. Lucas, ed. 3 vols. London, Methuen, 1935,

Standard ed., about a thousand letters, (There is a 1946 two-volume abridgment in Everyman's Library, Guy Pocock, ed.) Many readers believe they come closer to the real Lamb in the letters than they do in the essays, John Mason Brown (see below) says that "In addition to being the best introduction to Lamb, Lamb's are among the world's best letters."

_____. The portable Charles Lamb. John Mason Brown, ed. New York, Viking Press, 1949. (PR 4850 .A4 B87)

A fine selection of the letters, poems, and essays, the latter arranged by subject matter. Brief bibliography, The editor's well-written introduction provides an excellent orientation to "the most beloved bachelor of letters literature has produced." Brown believes Lamb's gentleness originated in his strength: he faced life "squarely, gaily, without whining, and with inexhaustible courage" and with "a toughness unsuspected by those who have read him sparingly." The editor discusses Lamb's love of London, his lack of interest in public affairs, the poignant sadness of the "superannuated man" in retirement, the piquancy of his infinite jests in company, his notorious fondness for puns, his genuine human kindness; laments the tendency to "palm off" on him a "bogus, treacly kindness," to "bury him in lavender, to cushion him on sachets"; admires the tenderness of his writing about childhood, "his eye for human absurdity," and the candor with which he admitted his prejudices; finds him "one of the most satisfying and least pretentious of

critics." Brown describes Lamb's unique prose style precisely,

_____. The selected letters of Charles Lamb. T. S. Mathews, ed. New York, Farrar, Straus & Cudahy, 1956.

This recent collection, well representing the many facets of Lamb's complex and fascinating personality, exemplifies its editor's belief that readers should see Lamb whole, that we err in thinking we have said something significant when we apply labels to him.

_____. The works of Charles and Mary Lamb. E. V. Lucas, ed. 6 vols. New York, Macmillan, 1913.

Standard ed.

_____. Works of Charles and Mary Lamb. Thomas Hutchinson, ed. 2 vols. New York, Oxford University Press, 1924,

Vol. I has the Elia essays and most of Lamb's other important prose except the letters and can be obtained separately, Except for omission of the letters, this set is generally preferable to the Modern Library Giant collection (see page 25).

B. BIOGRAPHICAL AND CRITICAL

Ainger, Alfred. Lamb, New York, Harper, 1894.
(PR 105 E58 v. 9)

Although in some pages leaning toward panegyric, this brief **English Men of Letters** series biography, originally published in 1882, is in general a good introduction to Lamb. Ainger asserts that by virtue of his rediscovery of Elizabethan drama in his Specimens of English dramatic poets contemporary with Shakespeare, Lamb is "in the first rank of critics" who "had no master." The essential biographical facts are here, together with graphic descriptions of Lamb's appearance and personality by his contemporaries. Ainger asserts that "gentle" is a just attributive, that Elia is authentic self-revelation, and suggests that the essays could be arranged into an informative autobiographical sequence. (This has been done by E. E. Reynolds in A shorter Lamb, 1930.)

Anthony, Katherine, The Lambs; a study of pre-Victorian England. New York, Knopf, 1945,
(PR 4863 A62)

A readable popular biographical study.

Blunden, Edmund Charles. Charles Lamb, London, Longmans, Green, 1954. (PR 4864 B65)

This slender volume is a scholarly and sensitively written introduction to Lamb, judiciously combining **essential biographical** facts with critical evaluation. He calls Lamb's Specimens of English dramatic poets "the most striking anthology perhaps ever made from English literature," a "masterpiece of inquiry into a magnificent and neglected subject"; on the controversy as to whether Elia was equivalent to Lamb's conception of himself (see page 25), Blunden

is noncommittal, observing merely that the argument "will long continue" and that Lamb himself stated that he had sometimes communicated his own story through the "disguise" of Elia and that sometimes he "had done the opposite." Blunden believes that Lamb did "more than anyone" else to free English prose style from the fetters of 18th-century formality and solidity.

Lucas, E. V. The life of Charles Lamb. 5th ed. 2 vols. New York, Putnam, 1921.

Standard biography, based on contemporary records; though rambling and bulky, the account is appealing, perhaps primarily because of the charm of its subject. All later biographies are greatly in debt to this one.

Morley, F. V. Lamb before Elia. London, Jonathan Cape, 1932.

Biographical appreciation which asserts that Lamb devised, through tragedy and years of stress, the defensive mask of Elia. Lamb was no weakling; no man had greater: courage,

Pater, Walter. Charles Lamb, in Walter Pater: selected works. Richard Aldington, ed. New York, Duell, Sloan and Pearce, 1948.
(PR 5132 A36)

Originally included in Appreciations (1889), this celebrated essay emphasizes the congenial elements of Lamb's personality overlying the tragic undercurrent of his life. Pater admired him for his impressionistic criticism, for the "little arts of happiness he is ready to teach to others," for his capacity of friendship, as a "lover of household warmth everywhere," as an antiquarian, for his tender concern for the troubles of other people. Pater believed that like

Montaigne, Lamb in his writings *gives* us himself, Pater succeeded admirably in getting behind Lamb's smile; he saw the heart of the man, with the insight that only affection could give,

WILLIAM HAZLITT (1778-1830)

A. TEXT

Hazlitt, William. The complete works. P. P. Howe,
ed. 21 vols. London, Dent, 1930-34.
(PI: 4770 F3)
Standard **Centenary** ed. Provided with exten-
sive notes,

_____. Hazlitt on English literature,
Jacob Zeitlin, ed. New York, Oxford University
Press, 1913.

Selection of Hazlitt's most valuable critical
essays arranged chronologically as to the
writers discussed; the result is a survey of
English literature from the Elizabethan age
to the Romantic era by this strongly in-
dividualistic critic,

_____. Selected essays. Geoffrey Keynes,
ed. London, Nonesuch Press, 1930,
Eight hundred pages of Hazlitt's best writing
in a single volume.

_____. Selections from Hazlitt, Will D.
Howe, ed. New York, Ginn, 1913.
Annotated.

B. BIOGRAPHICAL AND CRITICAL

Howe, P. P. The life of William Hazlitt. Rev. ed.
New York, Doran, 1947.

A very good biography by the editor of the
standard edition of Hazlitt.

Maclean, Catherine M. Born under Saturn, New
York, Macmillan, 1943.

In Competition with Howe's as the best biography, Somewhat diffuse, but thorough; the author's presentation and **analysis** of Hazlitt's contradictory and complex personality are absorbing,

Saintsbury, George. Hazlitt, in Essays in English literature, 1780-1860, London, Percival, 1890.
(PR 453 S15)

The essential biographical facts and an authoritative evaluation of Hazlitt's literary criticism in brief **compass**.
Saintsbury touches on the acuteness of his intellect, often "obscured by driving clouds of furious prejudice," governed by the **principle**, as De Quincey observed, that "Whatever is, is wrong," Yet "for all his accesses of hopelessly uncritical prejudice" in his personal life and political thought, "he was the greatest critic that England has yet produced." His reputation rests not upon his aberrant Life of Napoleon, Liber amoris, or Principles of human action, but upon the **familiar** and critical essays in the Spirit of the age, Table talk, The plain speaker, The round table, Lectures on the English poets and comic writers, Elizabethan literature, Characters of Shakespeare, and Sketches and essays. His style was seminal, a vehicle for the **expression** of his genuine opinions. Saintsbury finds Hazlitt especially percipient on

Elizabethan literature, especially on Shakespeare's characterization; on the Restoration dramatists; on Pope, Burns, and the 18th-century novelists, Study of Hazlitt as a critic of English literature is "never to be wearied of, always profited by."

Woolf, Virginia. William Hazlitt, in The second common reader. New York, Harcourt, Brace, 1932. (PN 511 W91s)

A stimulating evaluation, especially suggestive on Hazlitt's style. He was "not one of those noncommittal writers who shuffle off in a mist and die of their own insignificance"; he had "one of the finest minds, and he wrote indisputably the best prose style of his time," conversational, concrete, marked by "the intensity of a poet" and a "great gift of picturesque phrasing." His wide-ranging criticism seizes on the heart of a literary work and treats it with "appetite, gusto, enjoyment"; and "if such criticism is the reverse of final, if ■ is initiatory and inspiring rather than conclusive and complete, there is something to be said for the critic who starts the reader on a journey and fires him with a phrase to shoot off on adventures of his own."

PERCY BYSSHE SHELLEY (1792-1822)

A, TEXT

Shelley, Percy Bysshe. The best of Shelley.
Newman Ivey White, ed. New York, Ronald Press,
1932.

Excellent inexpensive selection of both
poetry and prose, by the author of the
definitive biography of the poet (*see* page 40).
The **introduction** and **interpretive** comments
on the poems are **particularly valuable**. Here
are the **materials** for a good acquaintance
with Shelley.

_____. Complete poetical works,
G. E. Woodberry, ed. Boston, Houghton Mifflin,
1901. (PR 5402 W88)

A good **one-volume** edition **in** the Cambridge
series. The **exceptionally well-written**
streamlined introduction is entirely bio-
graphical, with virtually no **criticism**; it
quotes **at length** descriptions and accounts
of important incidents in the words of
Shelley's **contemporaries**. **Extensive** notes,

_____. Complete poetical works, Thomas
Hutchinson, ed. New York, Oxford University
Press, 1934. (PR 5402 H97)

Single-volume **edition** which includes Mrs.
Shelley's prefaces to the 1939 collection
of poems and the 1824 volume of **posthumous**
poems. She touches on the poet's gentleness,
sensitivity, **impetuosity**, **generosity**, his
love of **nature**, his **Platonism**; his ardour for
human **amelioration**, his **assault on** misery and
evil, "the ruling **passion** of his soul; he
dedicated to it every **power** of his mind, every
pulsation of his heart." These qualities

"breathe throughout his poetry" -- "the struggle for human weal; the resolution firm to martyrdom; the impetuous pursuit, the glad triumph in good; the determination not to despair." His poetic inspiration was "genuine and unforced."

• The complete works of Shelley.
Roger Ingpen and Walter E. Peck, eds. 10 vols.
New York, Scribner's, 1926-1930. (PR 5400 F26)
The beautiful Julian standard ed.

and John Keats. Complete poetical works. New York, Modern Library, 1932,
(PR 4830 F32)
This Modern Library Giant is a good reading edition.

• The reader's Shelley. Carl H. Grabo and Martin 3. Freeman, eds. New York, American Book Company, 1942.

Most of Shelley's best poems, together with his "A defence of poetry." The illuminating introduction shows how the poetry was animated by his Platonism, love of freedom, and passion for humanity, his hatred of conformity and convention, his desire for political and social reform, and his interest in science. Has bibliography, notes dealing with the historical, political, and literary backgrounds, and a chronological table of the poet's career.

_____. Selected poems, essays, and Letters, Ellsworth Barnard, ed. New York, Odyssey Press, 1944. (PR 5403 B25)

The well-documented. introduction **treats** of Shelley as man, **thinker**, and **artist**; **this** handy volume has the **annotated** bibliography and scholarly notes typical of the **Odyssey** series in literature,

_____. Shelley's prose, David Lee Clark., ed. Albuquerque, **University of New Mexico Press**, 1954. (PR 5405 C59)

Complete except for the letters and two romances. The editor **advises** reading the prose before approaching the poetry, The **thirty-one-page introduction** traces Shelley's **intellectual** growth; the introductions, head-notes, and **footnotes** of the separate prose items are intended *to* interpret **Shelley's** **philosophy**,

B. BIOGRAPHICAL AND CRITICAL

Arnold, Matthew. Shelley, in Essays in criticism, second *series*, New York, Macmillan, 1888, (PR 4022 E72)

Like Mark Twain's blast "In defence of Harriet Shelley," this aberrant essay was occasioned by the publication of Edward Dowden's 1886 Life of Percy Bysshe Shelley. A perverse treatment, really an austere condemnation of Shelley's conduct toward his first wife more than evaluation of his poetry. Contains the notorious description of Shelley as "a beautiful and ineffectual angel, beating in the void his luminous wings in vain,"

Baker, Carlos H. Shelley's major poetry; the fabric of a vision. Princeton, N. J., Princeton University Press, 1943.

Scholarly interpretation and estimate of the longer poems. Good discussion of Shelley's aesthetic and moral beliefs. —

Blunden, Edmund. Shelley; a life story. New York, Viking Press, 1947. (PR 5431 B65)

Stylistically uneven, but this biography remains an excellent introduction to Shelley. Though he does not soften ugly biographical facts, the author's championship of the poet as a passionate altruist and reformer is persuasive. The people and background come vividly alive.

Elton, Oliver. Percy Bysshe Shelley, in A survey of English literature, 1780-1830. Vol. II. pp. 183-224. London, Arnold, 1920. (PR 451 E51 v. 2)

Excellent account of the poet's literary achievement by a critic with whom **one** can seldom disagree. Only **the** barest biographical facts, but much exceedingly discriminating evaluation of Shelley's individual works. The justness of these estimates is fully felt only after one has read enough of Shelley to be somewhat **familiar** with him.

Herford, C. H. Shelley, in Cambridge history of English literature, Vol XII. New York, Macmillan, 1916, (Ref PR 83 C17)

Able brief survey; a **nicely** balanced blend of biography and criticism.

Maurois, Andre'. Ariel; the life of Shelley. Trans, from the French by Ella d'Arcy. New York, Appleton-Century-Crofts, 1924. (PR 5431 M45)

Entertaining fictionalized biography, brilliantly achieving an illusion of reality. Unquestionably based on facts presented by earlier biographers; but Kenneth Cameron asserts that its "skillfully caricatured distortion of motive and personality" **has** established the misleading view of Shelley most commonly held today.

Spender, Stephen H. Shelley, New York, Longmans, Green, 1952. (PR 5431 S74)

A fifty-six-page introduction to Shelley by a 20th-century British lyric poet. The author's evaluations are sometimes quite **suggestive**.

Symonds, John Addington. Shelley. New York, Harper, 1894, (PR 105 E58 v. 1)

First published in 1878, this English Men of Letters series biography is still one of the best introductions to the poet. It deals candidly with his faults and is especially valuable in its lengthy quotations from Shelley's contemporaries dealing with his appearance and personality,

Thompson, Francis. Shelley. London, Burns & Oates, 1909. (PR 5438 T47)

Written in 1889, this somewhat rhapsodical essay is also to be found in Thompson's 1913 Collected works, vol. III. Newman Ivey White, the poet's authoritative biographer, calls this "perhaps the finest appreciation of Shelley"; George Wyndham in the 1909 edition refers to it as "the most important contribution to pure Letters written in English during the last twenty years" -- surely an opinion which had better be carefully scrutinized, Thompson was an English poet who wrote this acclamation with attention to his own figurative language and to rhythmic values. He finds Shelley an "aboundingly spontaneous" poet, who "both as poet and man ... was essentially ... an enchanted child," whose most typical poem is "The cloud." The author praises Shelley's lyricism and command of mythology, and he adds that "not in the Wordsworthian sense, he is a veritable poet of Nature."

White, Newman Ivey. Portrait of Shelley, New York, Knopf, 1945. (PR 5431 S54W)

Though **specialists** may prefer the author's two-volume biography, this 500-page **condensation**, which omits the documentation and other scholarly **paraphernalia**, will be preferred by the ordinary reader as the best biography of the poet to date. An enthralling book, which Bernbaum calls "*the* best introduction to **both the life and works**" of Shelley,

_____ . Shelley. 2 vols. New York, Knopf, 1940. (PR 5431 S54)

Professor White worked on this, the **masterly definitive biography** of Shelley, for some twenty years. Massive (some 1,400 pages) but **well proportioned**, this biographical **landmark** combines throughout a firm **grasp** of even the **minutest** facts with **excellent** judgment. Solidly bulwarked with **documentation**, **fluent and vivid** in style, truly percipient; a monumental work.

Woodberry, George Edward, Makers of literature. New York, Macmillan, 1900. (PR 403 W88)

Contains **three** essays on Shelley which appeared originally in periodicals: "**Shelley's** poetry: a sketch," "Remarks on Shelley," and "**Shelley's work**." They are sound and **written** with simple clarity. **Taken** together, they **constitute** a good approach to the poet and his work.

JOHN KEATS (1795-1821)

A_s TEXT

Keats, John, Autobiography of John Keats; compiled from his letters and essays. Earle Vonand Weller, **comp.** Palo Alto, Calif., Stanford University Press, 1933. (PR 4834 AS)

Chronological arrangement of these materials into an informative record of the final four years of Keats' life,

_____, Complete poems and selected letters. Clarence D. Thorpe, ed. New York, Odyssey Press, 1935. (PR 4830 F35)

A handy volume edited by a careful student of Keats' mind and containing **all** the poems and fifty-eight of the most important letters, a chronological table of the most important biographical events, annotations, and a selective bibliography. The well-written introduction considers Keats' biography, his humanitarianism, realism, craftsmanship, and the philosophic content of **his** writings,

_____ and Percy Bysshe Shelley. Complete poetical works. New York, Modern Library, 1932, (PR 4830 F32)

A Modern Library Giant with no introduction or scholarly paraphernalia; the kind of book one reads for pleasure,

_____. The letters of John Keats. Maurice Buxton **Forman**, ed. 4th ed. New York, Oxford University Press, 1952. (PR 4835 F72)

Standard ed., indispensable for anything more than a superficial knowledge of Keats' life and poetry. Among the most remarkable letters in English literature; the sensitive autobiographical record of **a** poetic mind.

_____. The poems of John Keats, Ernest de Sélincourt, ed. 5th ed. London, Methuen, 1926.

Best single-volume edition of the poetry, containing the best annotations, The introduction is penetrating interpretation and evaluation of the meaning and aesthetic quality of the poet's work, Thorpe describes this as "undoubtedly the most serviceable all-around single-volume edition of Keats yet published."

_____. The poetical works and other writings of John Keats, H. Buxton Forman, ed. Rev. by Maurice Buxton Forman. 8 vols. New York, Scribner's, 1938-1939.

The limited (2,050 copies) and relatively inaccessible Hampstead ed., the *most* nearly definitive. John Masefield's introduction is unimportant, but Forman's prefaces and the Memoir by Naomi Kirk are valuable,

B. BIOGRAPHICAL AND CRITICAL

Arnold, Matthew. Keats, in Essays in criticism,
second series, New York, Macmillan, 1888.
(PR 4022 .E72 E89)

Though Forman calls this Arnold's "gentlest, most penetrating, and least patronizing!" critical essay, it really presents a somewhat warped and limited conception of the poet. Arnold objected vigorously to the publication of Keats' letters to Fanny Brawne as "inexcusable" -- they revealed "the entire want of tone, the abandonment of all reticence and all dignity, of the merely sensuous man, of the man who 'is passion's slave,'" and were "underbred and ignoble." But Arnold credited Keats with being, by promise if not fully by performance "one of the very greatest of English poets." He found in him enchanting sensuousness, clear-sightedness, lucidity, and an "overpowering feeling for beauty." By virtue of "his perception of the vital, connection of beauty with truth, Keats accomplished so much in poetry" that "in the faculty of naturalistic interpretation, in what we call natural magic, he ranks with Shakespeare No one else in English poetry, save Shakespeare, has ... quite the fascinating felicity of Keats, his perfection of loveliness."

Blunden, Edmund C. John Keats, New York,
Longmans, Green, 1950. (PR 4836 B65)

An engagingly written biographical essay
which can be read in a few minutes.

Bradley, A. C. The letters of Keats, in Oxford lectures on poetry. New York, Macmillan, 1909.
(PN 1031 B81)

Penetrating critical judgments on this important topic.

Bridges, Robert, A critical introduction to Keats, introduction to the Muses Library ed. of the Poems of John Meats, New York, Dutton, 1894,

Bridges is the best student of Keats' prosody; his critical judgments are always challenging, Reprinted in his Collected essays, 1929.

Brooks, Cleanth, The well wrought urn studies in the structure of poetry: Chap. 8. New York, Harcourt, Brace, 1947. (PR 502 B87w)

This chapter on the "Ode on a Grecian urn" is a suggestive analysis,

Bush, Douglas, Mythology and the romantic tradition in English poetry, Cambridge, Mass., Harvard University Press, 1937.

Keats "is the poet of the nineteenth century who comes the nearest to recapturing the spirit of the classic myths and reinterpreting them in terms of problems of his time,"

Colvin, Sidney, John Keats; his life and poetry, his friends, critics, and after-fame. Rev. ed, New York, Scribner's, 1925, (PR 4836 C72)

Published originally in 1917, this is still the best biography; stylistically satisfying, excellent in taste and judgment.

. Keats, New York, Harper, 1894.
(PR 105 E58 v. 13)

A reliable English Men of Letters series biography, nucleus of the work mentioned above .

Evans, B. Ifor. Keats. London, Duckworth, 1934.
Among the best of the briefer biographies,
authoritative and lucid, judicious in
critical evaluation.

Fausset, H. I'Anson. Keats; a study in develop-
ment. London, Secker, 1922,

Stylistically excellent psychological in-
terpretation. Molds that Keats progressed
from exquisite sensuousness to philosophi-
cal vision and died "on the very threshold
of absolute truth," Chronology and docu-
mentation sometimes shaky, Can be read in
1-2 hours.

Garrod, Heathcote William. Keats. 2nd ed.
London, Oxford University Press, 1939.
(PR 4837 G24)

Excellent style, These Oxford lectures are
especially good on the sonnets and the odes. —
Ruthlessly exposes errors in Amy Lowell's
biography.

Hewlett, Dorothy. Adonais, a life of John Keats.
Rev. ed, London, Hurst, 1950,

Miss Kewlett more convincingly portrays
Keats' milieu than do some other biogra-
phers. Stronger as biography than as
criticism.

Lowell, Amy. John Keats. 2 vols. Boston,
Houghton Mifflin, 1925. (PR 4836-L91)

Contains much material new at the time of
publication, Elaborate and perhaps over-
enthusiastic biographical study, often
praised in America, received coldly in
England, Sometimes marred by sentimental-
ity and by poor critical judgment in esti-
mating the value of her own discoveries.

The major English romantic poets; a symposium in reappraisal. Clarence DeWitt Thorpe, et al, eds. Carbondale, Southern Illinois University Press, 1957. (PR 590 T51)

Contains four stimulating essays on the value of Keats' thought, by W. I. Bate, Douglas Bush, Cleanth Brooks, and J. M. Murry.

Murry, John Middleton. Keats. 4th ed. New York, Noonday Press, 1955. (PR 4837 M98)

Stimulating treatment of various phases of Keats' career and work. Contains one of the best critical analyses of the "Ode on a Grecian urn." Each successive edition of this excellent book changed titles: 1st (1930), Studies in Keats; 2nd (1939), Studies in Keats: new and old; 3rd (1949), The mystery of Keats. Contains also an excellent chapter on "On first looking into Chapman's Homer."

_____. Keats and Shakespeare; a study of Keats' poetic life from 1816 to 1820. London and New York, Oxford University Press, 1925. (PR 4836 M98)

Important criticism and an exciting book to read; Murry's informed enthusiasm is infectious. It's a shame that this excellent book is not indexed.

Ridley, Maurice R. Keats' craftsmanship; a study in poetic development. London, Oxford University Press, 1933.

Valuable study of Keats' methods of composition and of his theories concerning poetry.

Thorpe, Clarence DeWitt. The mind of John Keats. New York and London, Oxford University Press, 1926. (PR 4837 T51)

An extremely useful book, a carefully organized study of the evolution of Keats' thinking.

GEORGE NOEL GORDON, LORD BYRON (1788-1824)

A. TEXT

Byron, George Gordon. The best of Byron.
Richard A. Rice, ed. New York, Odyssey Press,
1933.

Judiciously selected verse and prose, competently edited, with a good introduction.

_____. Byron, a self-portrait. Peter Quennell, ed. 2 vols. New York, Scribner's, 1950.

Comprehensive and well-balanced selection from the poet's letters and journals, discerningly edited by his recent biographer. Fifty-six hitherto unpublished letters are included. The self-portrait which emerges from these volumes is frank, vivid, and engaging.

_____. Childe Harold's pilgrimage and other romantic poems. Samuel C. Chew, ed. New York, Odyssey Press, 1936. (PR 4352 C52)

Good selection, provided with a scholarly introduction, annotated bibliography, and notes.

_____. Complete poetical works, Paul Elmer More, ed. Boston, Houghton Mifflin, 1905, (PR 4350 F05)

Well-edited one-volume text, *the* Cambridge ed., with notes. The editor's ten-page introduction is valuable critical evaluation more than biography. More believes that "The two master traits of Byron's genius are the revolutionary spirit and classical art."

_____. Don Juan and other satirical poems,
Louis I. Bredvold, ed. New York, Odyssey Press,
1935. (PR 4352 B83)

Provided with a **scholarly** introduction,
annotated bibliography, and notes,

_____. Poetical works, E. H. Coleridge, ed.
London, John Murray, 1905.

Competently edited **single-volume** edition,
with an **informative** introductory **memoir**.

_____. Poetry, E. H. Coleridge, ed.
7 vols, London, John Murray, 1896-1904.
(PK 4351 C69)

Standard ed.

_____, The selected letters of Lord Byron.
Jacques Barzun, ed, New York, Farrar, Straus
& Young, 1953.

One hundred **seventy-seven** letters preceded
by a **brilliant** introduction, **sympathetic** and
understanding but well balanced, The *letters*
included show the poet's spontaneity and
splendor as a **romantic**, his **honesty**, wit,
tenderness, and courage, **Byron** emerges as
more profound than the **conventional** conception
of a **melancholy** and satanic poseur.

B. BIOGRAPHICAL AND CRITICAL

Arnold, Matthew. Byron, in Essays in criticism
~~second series~~, New York, Macmillan, 1888.
(PR 4022 .E72 E89)

Written originally as a preface to an 1881 book of selections from Byron edited by Arnold. Ranks Byron with Wordsworth as the second greatest English poet of the century. He "rarely wrote anything either worthless or faultless"; as a man, he frequently displayed vulgarity, affectation, and a lack of fine perception; as a poet, he is guilty of frequent negligence -- he had not enough of the true artist's self-command, of profound and patient skill in structuring an action or developing a character, though he can vividly conceive a single incident. But despite the fact that some of his works are "a string of passages," diffuse and repetitious, he is none the less a great poet. He has fecundity, eloquence, variousness, and wit; he was a splendid and puissant personality.

Drinkwater, John. The pilgrim of eternity. New York, Doran, 1925, (PR 4381 D78)

As biography, Packs objectivity: views Byron's relationship with his half-sister in the most favorable light, brushing aside evidence that he was not a normal man. As literary criticism, this is astute and stylistically excellent, Drinkwater could write.

Elton, Oliver. Byron, in A survey of English literature, 1780-1830, Vol. II. pp. 135-182, London, Arnold, 1920. (PR 451 E51 v. 2)

Sympathetic but candid in discussing the poet's character; penetrating critical estimates of his work. All in all an excellent appraisal.

Marchand, Leslie A. Byron; a biography. 1st ed. 3 vols. New York, Knopf, 1957. (PR 4381 M31)
In the judgment of some Byron specialists, this detailed and readable well-illustrated biography supersedes Ethel Mayne's as the closest to being definitive. Marchand introduces some materials not available to previous biographers.

Maurois, Andre. Byron. Trans, from the French by Hamish Miles. New York, Appleton, 1930. (PR 4381 M45)

Though documented, this very colorful biography is to be used with caution. Byron's immorality is not ignored but suavely featured with little condemnation. There is very little critical evaluation of Byron's writing.

Mayne, Ethel C. Byron, New York, Scribner's, 1924, (PR 4381 M47)

A revised and abridged edition of her two-volume 1913 study, which has been regarded as the most authoritative biography. A vivid portrait of Byron as a man and as a personality emerges in this well-documented presentation, and though incidental, the literary criticism included is perceptive.

Nichol, John. Byron. New York, Harper, 1894. (PR 105 E58 v. 2)

This 212-page English Men of Letters series biography constitutes a good introduction to Byron.

Quennell, Peter. Byron. London, Faber and Faber, 1935. (PR 4382 Q3)

Ernest Bernbaum, leading authority on the Romantic Era, calls this the "best short biography" of Byron.